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bishop of Granada, the duke of Lerma. But we feel that such a course, uncorrected, constitutes a blemish of no small degree in the book. Some may contend that it is inevitable in a book with a body of selections so very brief, in proportion to the original, that the resulting fabric has hardly woof and warp enough to hold it together well.

A few discrepancies in the vocabulary are noted, e. g., p. 10, I. 13, a note is given to *tal* in the expression *el tal caballero*, but it first occurs on p. 7, I. 29; as *el tal mesonero*. On p. 19, I. 28, the expression *es á saber* does not have its meaning "namely" or "to wit" registered in the vocabulary, nor *quiere decir* (p. 77, I. 31) under either verb, nor *hombres de bien* (p. 55, I. 10). On p. 118 *con motivo de* would have justified a note, the vocabulary definition of *motivo* as "motive, accord" not covering the case, which is here, rather, "because, for the reason of." On p. 110, in the expression *por poco sospechoso*, etc., the sense of *por poco* might have been included in the vocabulary with *por más*. On p. 88, I. 31 a note to *si lo lleva á bien* would relieve some uncertainty. It is not clear why, in the vocabulary, *curandero* should be taken out of its proper alphabetical order and be made to follow *cuchillo* and precede *cuello*. Doubtless the list might be considerably increased.

The notes are perhaps all that are absolutely indispensable. But in a book designed, presumably, for those in the early stages of the language it might have effected some saving of time and some avoidance of uncertainty to inform the learner of the character of such idioms like (p. 40, I. 26) *te levanto la tapa de los sesos*, "I will blow your brains out;" or, (p. 41, I. 25) *me sacó fuera de mí*, "drove me wild, to distraction;" or, (p. 121, I. 24) *era de ver*, "it was worth seeing;" or, (p. 141, I. 1) *calzarse* (or, *ponerse*) *las botas* (= *enriquecerse, lograr extraordinario provecho*).

But these defects do not seriously mar the merits of the book, which are many. The introduction is good, the notes are generally satisfactory as far as they go, the vocabulary sufficient—upon the whole; and the body of the text has been well selected.

Spanish Anthology. Edited by J. D. M. Ford, pp. 390 (333 of text), with introduction, glossary, and notes. Silver, Burdett & Co.

THIS is a scholarly work that cannot easily be improved upon for those courses having the leisure and taste for taking a comprehensive view of the field of Spanish verse. The book will warmly commend itself to the sympathies of the relatively small constituency—chiefly advanced university courses—of those who have acquired a good foundation and can afford to yield themselves to special select fields of literary study. With the average school and college course, cramped by limited time and crowded curriculum, the volume in question will not enter conspicuously into the scheme of work. For, contrary to the expressed opinion of some teachers, we hold that verse can profitably be introduced into the reading matter of a foreign language in moderate doses only, if any at all, when the class standing is at any but advanced stages. The beginner in a new language may not find poetry absolutely unprofitable, but the time could be much more profitably employed otherwise. As the most polished specimens of versification are apt to be an expression of a high degree of civilization, which has prepared the way for it, so we think that the wanderer in a strange idiom is little qualified to form a judgment of its poetic beauties until he has established some claims to the *droit de bourgeoisie* by having gotten well past the point of struggling with its initial linguistic difficulties. For until this point is reached his

appreciation of verse will suggest the position of the average Latin student who has laboriously reconstructed Caesar's bridge across the Rhine, piece by piece, without the aid of diagram or illustration, remaining quite unconscious of the appearance of the completed structure.

Doubtless the editor does not contemplate that his book shall be used by immature students. His collection is the first practicable one in the field, and the volume is deserving of the highest praise. The subject is well proportioned and the matter well selected, beginning with the first appearance of constituted Castilian verse in the thirteenth century, and continuing with some of the most notable and memorable specimens down to the present time. The selections are divided into four groups, representing 156 authors and 18 anonymous poems. Of this number the first group (60 pages) belongs to the thirteenth-fifteenth centuries, the second (125 pages) to the sixteenth-seventeenth centuries, the third (43 pages) to the eighteenth century, and the fourth (98 pages) to the nineteenth century.

We should naturally expect the largest proportion to be devoted to the second group, since it deals with the rich lyrical output of the sixteenth century and the bountiful poetic harvest of the *siglo de oro* in the following century; and we should expect the smallest assignment to the decadent age following the latter. This proportion the editor very judiciously observes. Space forbids us to examine the merits of the individual selections. Respecting some of these individual tastes will vary, but we feel that Professor Ford's critical judgment and literary discernment in his work have been remarkably good.

A valuable feature of the book is the scholarly introduction (pp. xv-xlvi), giving a brief sketch of the general movement of lyric production in Spain. This is followed by some "Notes on Spanish Prosody," in which the editor presents a synopsis of the leading factors of Spanish verse, such as syllabication and meter, the latter subdivided into Pauses, Accents and Rythm, and Rhyme. The treatment under the second head (Accents and Rythm), of the different kinds of verse is particularly to be commended for the clearness with which this complicated feature of Spanish prosody is brought out. We are surprised that no formal statement is made—at least we did not notice it—of the three kinds of verse accent terminating a line, the *verso agudo*, *llano*, and *esdrújulo*. It is true that the *esdrújulos* are very rare, and the tendency is to avoid them. But the *llanos* are the regular lines, although the fact is not made clear in the book—neither the fact that this subject is important for the proper treatment of verse, particularly in the study of Old Spanish verse. The first one of the terms (*agudos*) and the third (*esdrújulos*) are mentioned (e. g., p. xxxviii and xli), but incidentally, as though the reader already understood them by inference from the context. On p. xxxv, I. 1-2, we meet the direction, after hendecasyllable, "see below," the only connection of which with what follows seems to be on p. xxxviii, last paragraph. The editor has packed so much matter in so small a space that the presentation of the subject suffers at times from congestion. Yet in spite of this drawback the "notes" form the best summary, within easy reach of the student, of the salient features of Spanish prosody.

The body of the text is followed by some fifty pages of glossary and explanatory notes, the latter including brief biographical sketches of the authors as their work is introduced.

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